

The Strategic Review

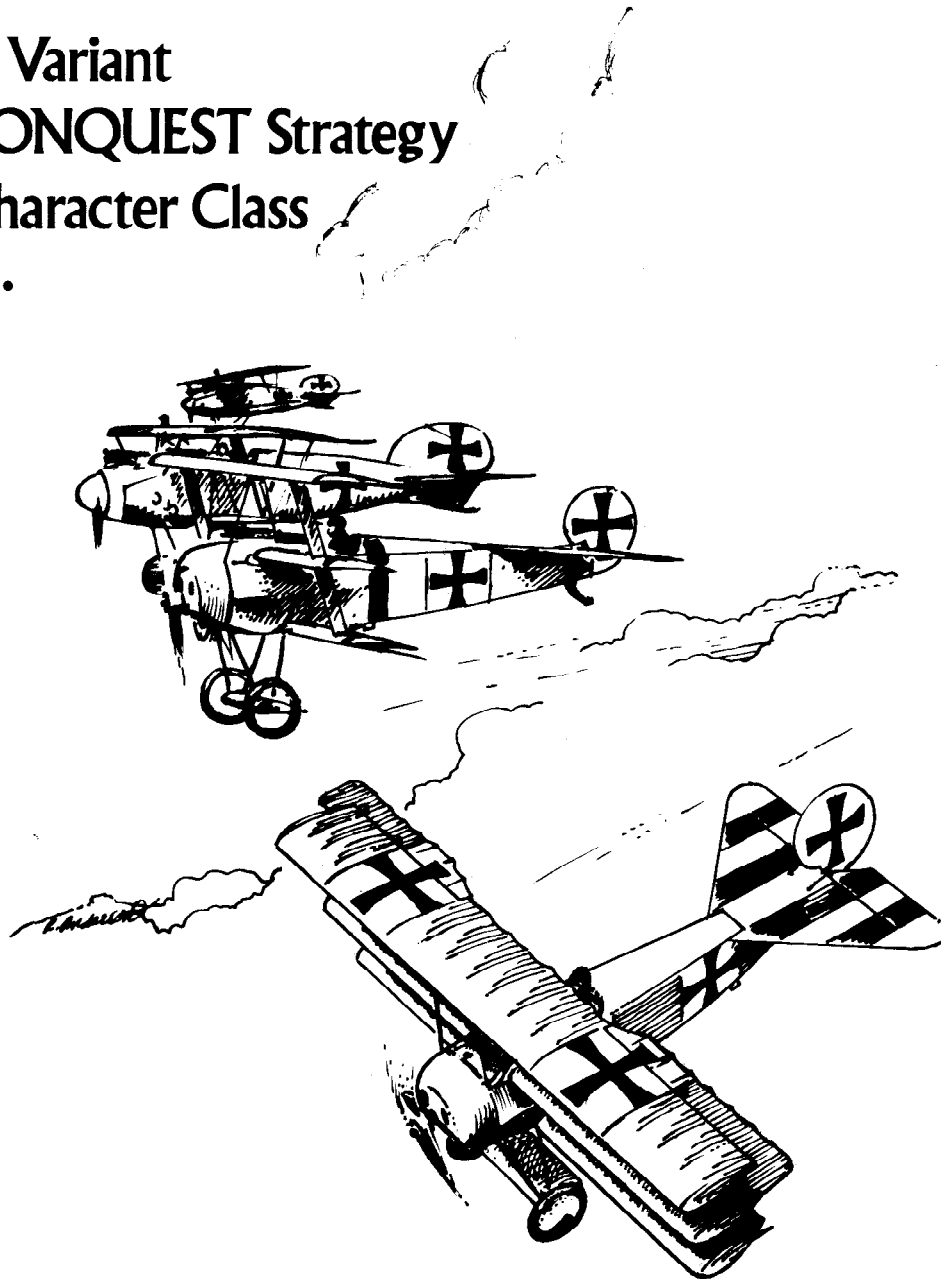
Vol. II No. 1

#6

Feb. '76

In This Issue:

- DUNGEON! Variant
- ANCIENT CONQUEST Strategy
- The "Bard" Character Class
and more...



75¢



If you got this in the mail, you should have noticed something. We have the new mailing system completed. The number next to your name (to the right), is the LAST issue you will receive under your present subscription. For some of the newer subscribers, this number might be lower than you had anticipated. This is probably because you sent us insufficient money to comply with the new rates. However, if you feel that this is not the case, please let us know.

By the time you are reading this, we will be partially into our new shop — The Dungeon. (For real this time, by choice of naming, not by physical appearance.) Terry Kuntz has really slaved in getting it into shape. We invite you to stop by (Williams and Marshall Sts. in Lake Geneva) to admire his handiwork. And pick up an item or two, naturally . . .

The Jim Hayes credited on "What Price Gold and Glory?", coming in SR 7, is the very same Jim Hayes that painted the picture we plan to display in the Dungeon. Jim is quite a talented fellow. We are anticipating more goodies from him.

We are still in need of good articles and artwork. Need you be reminded that Tim Kirk and Harlan Ellison both got their starts in 'zines? This is the place for all of you frustrated authors to send your S & S, Fantasy, historical or whatever writings. We will be glad to give talent a start.

CLASSIC WARFARE is now a reality. It has been a project of Gary's for over seven years, and the finished product shows it. It is by far the most playable set of rules covering the period available. It should hold a great deal of interest to those who are not into ancient miniatures, but do have an interest in ancient military history. The second half of the book "Historical Characteristics" is chock-full of fascinating data and minutiae that is in itself enough to get you bitten by the ancients bug . . .

Those of you that read FANTASTIC and/or AMAZING are probably beginning to recognize our ads. We have found that readers of both those excellent mags seem to be our kind of people. If you don't usually read these 'zines we suggest that you look into them for excellent swords & scorcery and scifi!

PUBLISHERS STATEMENT

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Advertising rates upon request

We are pleased to announce that we have reached agreement with MINI-FIGS, LTD., on a brand new line of D & D figures. The line is being designed by both MINI-FIG and TSR, so finally you will have access to castings that look like the monsters we describe. In conjunction with that, we are also working on a set of D & D tabletop rules for figures. They will enable you to do on table top outdoor adventures, as well as army battles, and plan campaigns accordingly.

We are also pleased to announce that we have reached an agreement with OLD GUARD on EPT figures. Additionally, we are also working on a set of EPT miniatures rules. Both lines promise to be of the highest quality, and a delight to fantasy miniatures enthusiasts.

We will be beginning a letters column with the next SR. So now, besides sending the answers individually, we will reprint the best letters to share with the readers. Letters chosen for publication will entitle the author to an additional issue of SR. Let's sharpen up those quills.

TSR continues to expand. Dave Arneson has joined us in Lake Geneva, full time, and has assumed the mantle of Research Director. Mike Carr, of FIGHT IN THE SKIES fame, will be joining us not long from now. He will become our controller, and hopefully help us get our act together better. We are looking forward to the addition of both these talented people to our 'family', and it augurs very well, for you, our supporters . . .

WARGAMING WORLD

Because of the abysmal response, our Holiday Special has now become our First-of-the-Year Special. While they last, we are offering copies of D & D Vol.'s 1 and 2 for two dollars each. For the miserly sum of \$4, we'll send 1 & 2, put them in a box, and throw in a set of pullouts. Now, I ask you, where can you get a better deal?

Speaking of abysmal responses, the plan to have D & D seminars at GenCon didn't seem to create much excitement. To be frank, if we are to decide from the response we have had by now, there won't be one. If you want to have one, write and let us know. We can't read your minds.

We have received word of two upcoming conventions. The first is in Texas, Called WarCon, it will be held at Texas A & M, College Station, Texas. Dates are April 9, 10 and 11, 1976. Try writing POB 6816, Ag. St., College Station, Texas 77844.

The second is Michicon V, to be held June 11, 12 and 13, 1976. Their preliminary brochure looked good, and they promise D & D and EPT. It is to be held at the Univ. of Detroit. For more information, contact Bill Somers, 1654 Chandler, Lincoln Pk., MI 48146, or call (313)-381-7152.

Don Horton has informed us that he is planning a PBM STAR PROBE game, to last two actual years. It sounds pretty interesting. For more data, get in touch with Don Horton, 16 Jordan St., Sacramento, CA 95826.

Brad Stock has sent us some material on a PBM fantasy campaign he is starting. It sounds fascinating, and promises to combine elements of many different games. Should be a real winner. To get the nitty-gritty, write: Brad Stock, 156 Lighthouse Dr., Chersterfield, MO 63017.

The folks at MINIFIGS sure seem to be busy lately. They have added a new line called WAR OF THE ROSES, and are in the process of extending and diversifying their HUNDRED YEARS WAR line. Both of these lines hold great promise for the Fantasy buff. They also say that they have retooled all of the weapons in the 'PB' Ancients ranges. It was certainly needed, as the telephone poles that many of the figures were burdened with were a bit ludicrous.

AH has announced that they are going to publish ALESIA in the coming year. At long last, a very good game (at least the original was) is finally going to be printed. According to Charles Pasco, who had the rights previously, AH has promised to honor all the orders he received prior to selling them the game. It might be a good idea for anyone that has moved since they ordered from him to drop him a postcard to advise of your whereabouts. If the game remains essentially the same as the original, it should have been worth the wait.

The hobby seems to be doing rather well, if the number of new titles in print is any indication. New games are proliferating at an incredible rate, with the only problem that of separating the wheat from the chaff. However, it looks to be an excellent wheat harvest . . .

THE MEANING OF LAW AND CHAOS IN DUNGEONS & DRAGONS AND THEIR RELATIONSHIPS TO GOOD AND EVIL

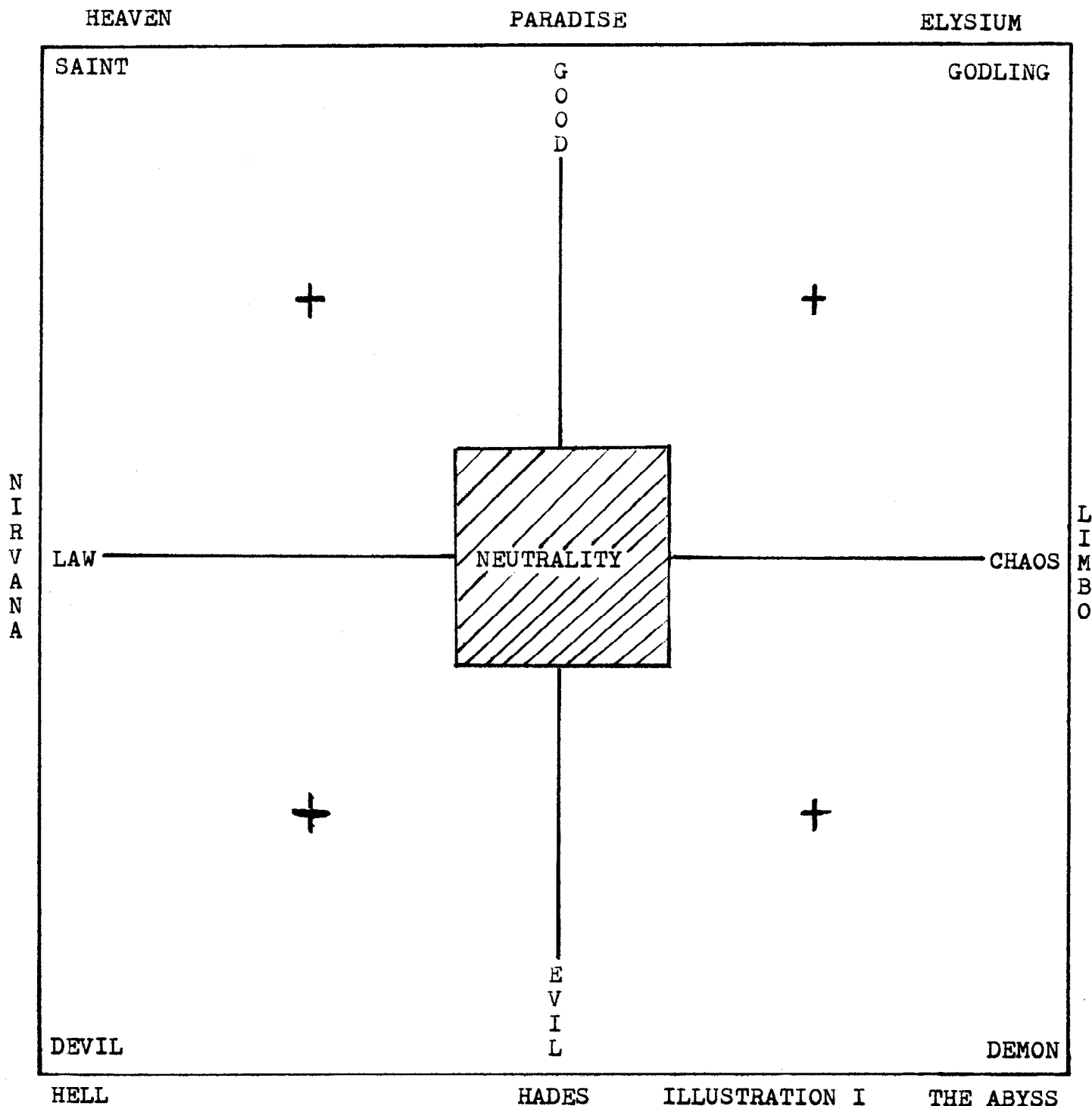
by Gary Gygax

Many questions continue to arise regarding what constitutes a "lawful" act, what sort of behavior is "chaotic", what constituted an "evil" deed, and how certain behavior is "good". There is considerable confusion in that most dungeon-masters construe the terms "chaotic" and "evil" to mean the same thing, just as they define "lawful" and "good" to mean the same. This is scarcely surprising considering the wording of the three original volumes of DUNGEONS & DRAGONS. When that was written they meant just about the same thing in my mind — notice I do **not** say they were synonymous in my thinking at, that time. The wording in the GREYHAWK supplement added a bit more confusion, for by the time that booklet was written some substantial differences had been determined. In fact, had I the opportunity to do D&D over I would have made the whole business very much clearer by differentiating the four categories, and many chaotic creatures would be good, while many lawful creatures would be evil. Before going into the definitions of these four terms, a graphic representation of their relative positions will help the reader to follow the further discourse. (See #1)

Notice first that the area of neutrality lies squarely athwart the intersection of the lines which divide the four behavioral distinctions, and it is a very small area when compared with the rest of the graph. This refers to true neutrality, not to neutrality regarding certain interactions at specific times, i.e., a war which will tend to weaken a stronger player or game element regardless of the "neutral" party's actions can hardly be used as a measure of neutrality if it will benefit the party's interest to have the weakening come about.

Also note that movement upon this graph is quite possible with regard to campaign participants, and the dungeonmaster should, in fact, make this a standard consideration in play. This will be discussed hereafter.

Now consider the term "Law" as opposed to "Chaos". While they are nothing if not opposites, they are neither good nor evil in their definitions. A highly regimented society is typically governed by strict law, i.e., a dictatorship, while societies which allow more individual freedom tend to be more chaotic. The following lists of words describing the two terms point this out. I have listed the



words describing the concepts in increasing order of magnitude (more or less) as far as the comparison with the meanings of the two terms in D&D is concerned:

LAW	CHAOS
Reliability	Unruly
Propriety	Confusion
Principled	Turmoil
Righteous	Unrestrained
Regularity	Random
Regulation	Irregular
Methodical	Unmethodical
Uniform	Unpredictable
Predictable	Disordered
Prescribed Rules	Lawless
Order	Anarchy

GOOD (cont.)	EVIL (cont.)
Honest	Dishonest
Sincere	Bad
Helpful	Injurious
Beneficial	Wicked
Pure	Corrupt

The terms "Law" and "Evil" are by no means mutually exclusive. There is no reason that there cannot be prescribed and strictly enforced rules which are unpleasant, injurious or even corrupt. Likewise "Chaos" and "Good" do not form a dichotomy. Chaos can be harmless, friendly, honest, sincere, beneficial, or pure, for that matter. This all indicates that there are actually five, rather than three, alignments, namely:

Basically, then, "Law" is strict order and "Chaos" is complete anarchy, but of course they grade towards each other along the scale from left to right on the graph. Now consider the terms "Good" and "Evil" expressed in the same manner:

GOOD	EVIL
Harmless	Unfit
Friendly	Mischievous
Kind	Unpleasant

LAWFUL/GOOD	LAWFUL/EVIL
CHAOTIC/GOOD	CHAOTIC/EVIL
NEUTRAL	

The lawful/good classification is typified by the **paladin**, the chaotic/good alignment is typified by the **elves**, lawful/evil is typified by the **vampire**, and the **demon** is the epitome of chaotic/evil. **Elementals** are neutral. The general reclassification of various creatures is shown on Illustration II.

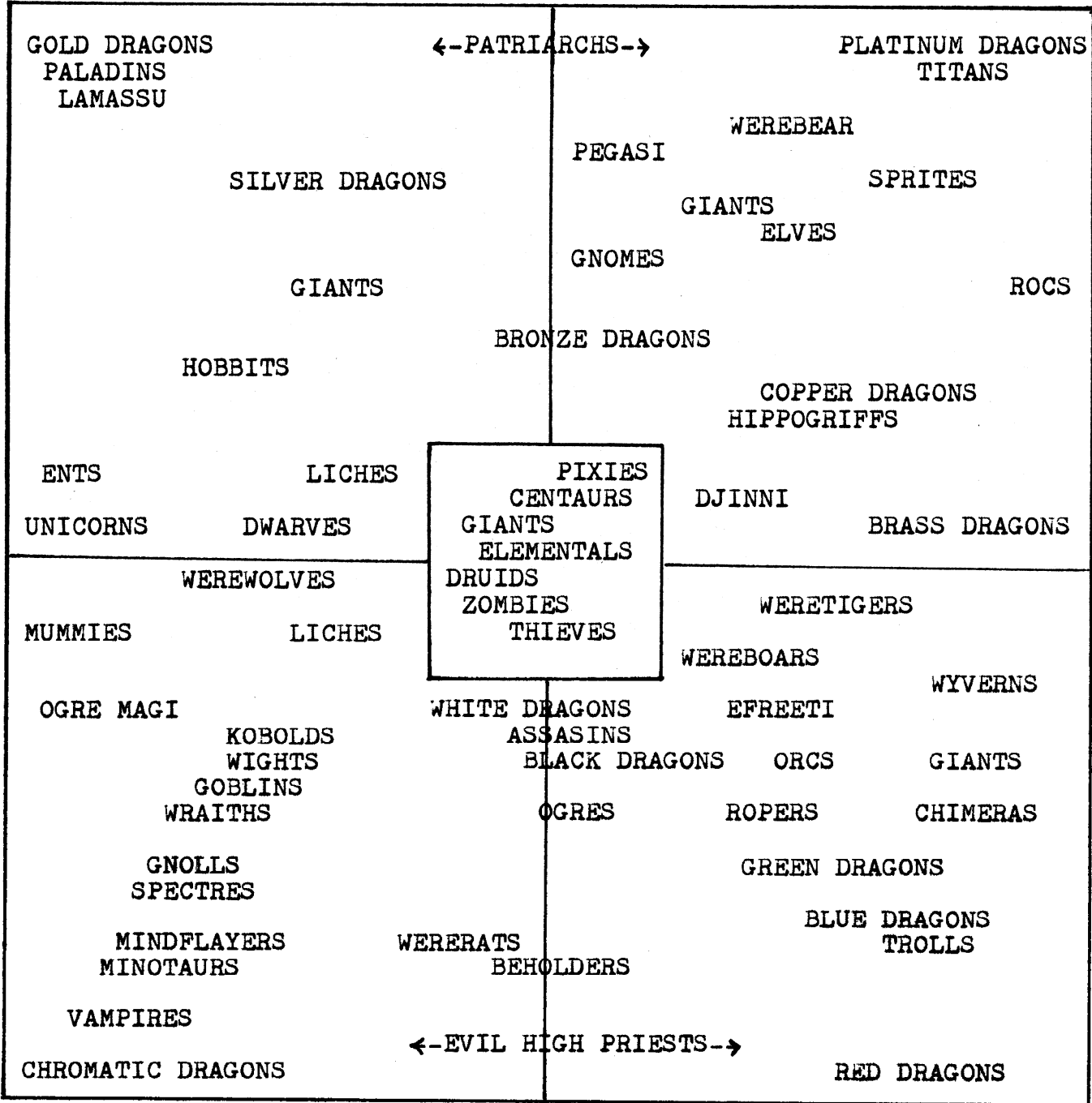


ILLUSTRATION II

Placement of characters upon a graph similar to that in Illustration I is necessary if the dungeonmaster is to maintain a record of player-character alignment. Initially, each character should be placed squarely on the center point of his alignment, i.e., lawful/good, lawful/evil, etc. The actions of each game week will then be taken into account when determining the current position of each character. Adjustment is perforce often subjective, but as a guide the referee can consider the actions of a given player in light of those characteristics which typify his alignment, and opposed actions can further be weighed with regard to **intensity**. For example, reliability does not reflect as intense a lawfulness as does principled, as does righteous. Unruly does not indicate as chaotic a state as does disordered, as does lawless. Similarly, harmless, friendly, and beneficial all reflect increasing degrees of good; while unpleasant, injurious, and wicked convey progressively greater evil. Alignment does not preclude actions which typify a different alignment, but such actions will necessarily affect the position of the character performing them, and the class or the alignment of the character in question can change due to such actions, unless counter-deeds are performed to balance things. The player-character who continually follows any alignment (save neutrality) to the absolute letter of its definition must eventually move off the chart (Illustration I) and into another plane of existence as indicated. Note that self-seeking is neither lawful nor chaotic, good nor evil, except in relation to other sapient creatures. Also, law and chaos are not subject to interpretation in their ultimate meanings of order and disorder respectively, but good and evil are not absolutes but must be judged from a frame of reference, some ethos. The placement of creatures on the chart of Illustration II. reflects the ethos of this writer to some extent.

Considering mythical and mythos gods in light of this system, most of the benign ones will tend towards the chaotic/good, and chaotic/evil will typify those gods which were inimical towards humanity. Some few would be completely chaotic, having no predisposition towards either good or evil — REH's **Crom** perhaps falls into this category.

What then about interaction between different alignments? This question is tricky and must be given careful consideration. Diametric opposition exists between lawful/good and chaotic/evil and between chaotic/good and lawful/evil in this ethos. Both good and evil can serve lawful ends, and conversely they may both serve chaotic ends. If we presuppose that the universal contest is between law and chaos we must assume that in any final struggle the minions of each division would be represented by both good and evil beings. This may seem strange at first, but if the major premise is accepted it is quite rational. Barring such a showdown, however, it is far more plausible that those creatures predisposed to good actions will tend to ally themselves against any threat of evil, while creatures of evil will likewise make (uneasy) alliance in order to gain some mutually beneficial end — whether at the actual expense of the enemy or simply to prevent extinction by the enemy. Evil creatures can be bound to service by masters predisposed towards good actions, but a lawful/good character would fain make use of some chaotic/evil creature without severely affecting his **lawful** (not necessarily **good**) standing.

This brings us to the subject of those character roles which are not subject to as much latitude of action as the others. The neutral alignment is self-explanatory, and the area of true neutrality is shown on Illustration I. Note that paladins, Patriarchs, and Evil High Priests, however, have positive boundaries. The area in which a paladin may move without loss of his status is shown in Illustration III. Should he cause his character to move from this area he must immediately seek a divine quest upon which to set forth in order to gain his status once again, or be granted divine intervention; in those cases where this is not complied with the status is forever lost. Clerics of either good or evil predisposition **must** likewise remain completely good or totally evil, although lateral movement might be allowed by the dungeonmaster, with or without divine retribution. Those top-level clerics who fail to maintain their goodness or evilness must make some form of immediate atonement. If they fail to do so they simply drop back to seventh level. The atonement, as well as how immediate it must be, is subject to interpretation by the referee. Druids serve only themselves and nature, they occasionally make human sacrifice, but on the other hand they aid the folk in agriculture and animal husbandry. Druids are, therefore, neutral — although slightly predisposed towards evil actions.

As a final note, most of humanity falls into the lawful category, and most of lawful humanity lies near the line between good and evil. With proper leadership the majority will be prone towards lawful/good. Few humans are chaotic, and very few are chaotic and evil.

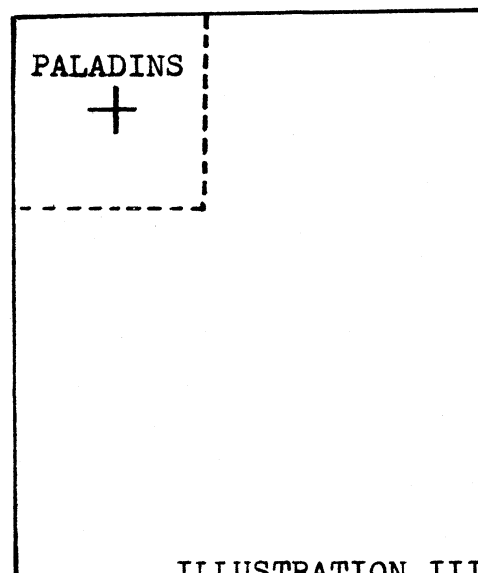


ILLUSTRATION III

Triumphs & Tragedies

This column, to be known as TRIUMPHS & TRAGEDIES, will appear on a semi-regular basis. The subject matter is subject to change as the purpose is to provide reviews of various items; 'zines, games or whatever.

The rating system is relatively simple. There are seven possible ratings, given on an overall basis. In descending order they are: MAJOR TRIUMPH, TRIUMPH, MINOR TRIUMPH, UNDECIDED, MINOR TRAGEDY, TRAGEDY and MAJOR TRAGEDY.

Triumph refers to the Roman practice of recognizing great exploits, while tragedy should be self-explanatory.

This issue's topic is 'zines.

FIRE THE ARQUEBUSIERS! is, "... a fanzine of D & D, variants thereof, and any and all other... fantasy wargames." It is a new publication by Greg Costikyan, 1675 York Av., NY, NY 10028. Price is six issues for \$2.50 or 50¢ each. It is printed on 8½ x 11 stock, rather poorly. The copy we received was barely legible in spots. #1 contained a rather demented article on "Sex in D & D", new character types, a long article on spices and magic, and some other interesting items. It seems to show potential, and could well improve its rating of MINOR TRIUMPH.

JAGDPANTHER doesn't really belong with the rest of these 'zines, but more people should find out about it. This quarterly is available from Jagdpantner Publ., POB 3565, Amarillo, TX 79106 for \$9.00 per year. It is the equal in professional quality to WARGAMERS DIGEST and CAMPAIGN (formerly PANZERFAUST), both of which are far better known. (Neither CAMPAIGN nor WARGAMERS DIGEST will be reviewed here, as that would be both foolish and pretentious. We might as well review S & T or THE GENERAL.)

It is excellently printed on 8½ x 11 stock, with slick covers. It is a veritable goldmine of information on boardgames. Each issue contains dozens of items: variants, reviews, suggested rules changes, etc. It also contains an entire game in each issue. They will be hard to improve on a MAJOR TRIUMPH.

From England comes OWL & WEASEL, a "monthly newsletter from Games Workshop. For those of you that might not recognize them, they are our UK distributor. They print on a rather small 4 x 5 size, though the printing is good. It is a newsy item, with LOTS of games plugged, mentioned, advertised, etc. We have no idea of the rates, but you can find out by writing Games Workshop, 15 Bolingbroke Rd., London W. 14. Rate this a TRIUMPH in its field.

FANTASIA TODAY is a "magazine of postal fantasy gaming." It seems to be based on a massive game, using revised "Midgard" rules. The price varies with the size, so get in touch with Jim Lawson, Rm. 550 Henday Hall, Lister Hall, 116th St.

THE QUEST FOR THE VERMILLION VOLUME

by Robert J. Kuntz

By the pitch blackness of night a body of men-at-arms numbering a score of swords and axes advanced along a slim wagon path. Leading this mercenary force was a wizened figure of a man robed in grey with a long white beard bearing a long stout staff. The men's opinion of their leader was varied; most of them judging him to be a moron since he wore a pointed hat and sat at times with the scouts for the company, a troop of snoops known as elves, who were at this time somewhere to the party's front: it was said on a mission of some great import. But what did they care as long as they were paid and lived long enough to spend their shekels at the next inn?

Drystaff the mage was taken unawares by the elves' approach since he had been preoccupied with his favorite pastime of looking at the stars while counting them upon his fingers. He scrutinized the curly-toed midgits as their leader Highton acquired a tankard of ale from the wagon and approached him rubbing his eyes: "Hasn't Lamhand returned with the squadron of horse?" he queried, still rubbing his eyes. The magician shook his head in dismay and replied: "Me! You ask me when it was *your* errand to find out exactly that!? What have you been doing throughout the night besides taking your growth pills!?"

Undaunted by the wizard's irate tongue the elf offered an explanation: "You have no reason to belittle us for we were alert and did hear the sounds of many hoof beats coming down the path, but before we woke u-ah erh, I mean, got to the best vantage point to see who it was they had vanished."

The magician first gave the elf a skeptical glance but then said with a smile: "It does seem you performed your duty well and I did not mean to condemn your unequalled arts of scouting and I herewith withdraw my statement and apologize."

In formality the elf bowed only to receive a crack on the head from the wizard's staff.

Drystaff spoke harshly: "Dozing again, eh? Well, if you munchkins don't straighten out in your duties, I'll turn you all into grasshoppers and feed you to the birds!"

Picking himself off the ground Highton scurried away mumbling about how he would fix the meddling Vaudeville-reject with a hex from the elf witch Evvolon of the Greenwood. Drystaff merely returned his glance to the sky and touched his right hand: "One, two. . . ."

At daybreak the party had reached a decision-making point in its journey since they were now confronted with roads branching in two directions. Drystaff considered: "Is this where your troop of Rip Van Winkles reconnoitered last night?"

Highton, somewhat perplexed by his new name, nodded affirmatively. As the mage weighed in his mind as to which road to proceed upon Highton asked: "What's a Rip Van Winkle?" Drystaff, perturbed at the interruption, gave the elf a stern look and Highton snapped his mouth shut.

After a moment the wizard continued: "Is this the road down which you heard the horses recede?" He pointed to the mud-path that slanted off to the right at a 45 degree angle.

The elf once again nodded in affirmation but added: "Yes, that is the road but we don't want to go down that one for in my travels many a person has said that what exists at its end is not for human eyes. And last night I heard strange noises coming" The elf's story was cut short by a loud laugh from Drystaff. After a few small moments of continued chortling the wizard looked at Highton who was perplexed at the unintended humor of the situation. Drystaff said: "You elves sure are mysterious. First you're dozers and now superstitious idiots. When will it cease?!"

Highton was now getting truly inflamed. He had pent up his anger for he knew he was to serve this magic-user as per his orders but this was too much. He was enraged with the know-all, see-all trickster and showed his contempt, saying: "I may not be the best that the Lady could afford, but I think that I am better than most scouts. Furthermore I do not deserve such chastisement as your second-in-command. Lastly, I demand an apology, or you may suffer the lack of our scouting abilities and crawl about on your knees wondering what track indeed to take. Well?"

The wizard was now sorry that he had picked on the elf and temporarily abated his wrath, for the sake of retaining the sensitive Highton and thus being able to carry out the mission. He apologized.

Mollified, the elf asked: "Again, what is a Rip Van Winkle?"

Drystaff answered: "A character neither from the past nor future that only exists between planes. It's a long story and you wouldn't be interested."

The elf, now more interested than before, questioned the mage eagerly: "How did you learn of this Winkle?"

Amused at the elf's naivete, Drystaff replied: "I used my crystal sphere to see him and all of the events that took place during his time." As the elf pondered this newly acquired information the wizard was pondering also, but not about the same thing as Highton.

"Why yes! How simple!" exclaimed the wizard.

"What?" was the elf's only reply as he adjusted his gaze upon the truly excited wizard, who had floated back into thought after his insane outburst.

The sorcerer was indeed thinking again, about the crystal sphere, and the chances of locating the missing hero Lamhand and his command of light horse scouts with it. The clairvoyance spell was easily enough cast upon his crystal ball and he had brought the spell just in case of some emergency or if he had the opportunity to check in on his cheating wife. Why, he would do it! He summoned the elf before him and, out of a large sack which seemed to contain everything a sextet of wizards could possibly need, he pulled a round shining object of crystal clear glass. How shiny, thought the elf, as he gazed upon it: "Windex?"

"Yes," replied Drystaff. "It allows you to see for miles."

The mage now instructed the elf to close his eyes and cover his ears so that he, Drystaff, could mutter the incantation without revealing it to an outsider. The elf seemingly did what was requested of him, but he could not overcome the urge to peek at the wizard during his acts of sorcery. Leaving one eye open and one ear uncovered (so if the wizard chanced to look his way during the proceedings he would at least be partially fooled) Highton watched as the Necromancer proceeded with the spell. To the remainder of his days what now transpired was to amaze and befuddle him.

After shaking the clear globe the magician set it down, pleased with the white particles floating therein. "Tis the season," he heard the wizard say. The bent figure now reached into the bag once more and brought forth a silverish looking coin. Reclaiming the crystal sphere he deposited the coin in a narrow slot along the base of it. With this done he quickly gave a glance around. Satisfied that no one was spying he returned his attention to the crystal ball, and, with a wave of his hand said: "In God we trust."

Highton shrank as if suspecting that something stupendous might happen. Nothing did. Returning his gaze to the mage he noticed that he was perplexed, dismayed. Picking up the globe Drystaff shook it furiously. Nothing happened. Setting it down he pondered for a few moments and finally retrieved the crystal globe once more and in doing so he turned it over exposing a piece of glass on the bottom of it. Under the glass was written in italics: 'DEPOSIT TWO SILVER NOBLES'. "Damn inflation," muttered the wizard as he reached into his bag. Upon pulling forth the required amount he deftly deposited it into the necessary slot and mumbled the strange words once again. There was a loud beep! and the magician now stood up with a smile on his face. "It is now ready, you may look." He motioned the bewildered elf over to him as he started chanting the opening spell: "Oh where, oh where could Lamhand have gone, oh where oh where could he be..."

Upon completing the enchantment with a few "Oh Lamhand won't you please come home," the magician stopped, half expecting something. He was not surprised when a picture appeared showing the right hand road, the road he was concentrating on. The road was flanked by trees on both sides and as the picture moved down the turning twisting road Drystaff did indeed see many hoof prints upon its muddy surface. A strange sound of crunching behind him disturbed him only for a minute since, when he saw that it was only Highton voraciously eating some popcorn, he continued his searchings. What Highton and the Wizard Drystaff both saw after a few elapsed minutes shocked them to their bones. The sphere's picture had stopped all forward momentum and was resting its "gaze" upon the face of some horrible looking creature. All that the two adventurers could see was a dark black face with bulging eyes and a pair of misshapen horns.

Looking at it in awe and shocked disbelief Drystaff tried to remember all of the strange monsters that the great Thaumaturgist Grimm had taught him about. None of his descriptions met this one at all.

Highton broke the silence: "Can it see us? Can it do anything to us?"

Drystaff with a wry smile replied: "Unless it has powers of its own, I'd say not. But as for it doing something to us, that will be seen in the future."

Understanding the implication Highton retorted: "Do you mean that we are going to meet and do battle with this monstrosity?!"

"Again," answered the sorcerer, "that will be seen in the future."

Noticing the elf's nervousness, Drystaff tried to calm him by saying: "Don't worry Highton, for if there is a fight, one of my handy spells will surely destroy this abomination." The elf, now thoroughly convinced of his plight made the proverbial "break for it" only to be snared by the wizard's outstretched hand. Feet still scrambling the foiled elf screamed: "You'll not get me killed at the hands," he shuddered, "or whatever, of that monster!"

"You have misjudged me, dear Highton, for I was to battle the monster only as a last expedient. Lamhand is first and foremost in my mind," countered Drystaff.

Somewhat settled in mind (and in body) the elf slumped to the ground. Surely he could trust this mage, for was he not chosen by the lady for this mission? thought the beleaguered elf. Yes, he would follow the overrated wizard's lead and hope that the fool led them aright.

"I'm fine, let go of me, and let's be on with the finding of our 'Hero'."

"Him, and also the item in question for the Lady," said Drystaff, "but first let's have a closer look at what we have been viewing." The mage stepped back to the crystal ball and with a wave of his hand the vision of the monster re-appeared. "And now let's see all of it," he said, waving his hands to and fro above the sphere.

An image appeared which bewildered both of them and then Highton chortled.

"Fools; we are both inane fools to be so taken by an ordinary cow!" Yes, what they had been viewing was an every day cow. But Drystaff was not laughing as was the elf. Transfixed with rage, the wizard contained himself by saying: "Enough! We have lost valuable time by these antics and we must be off! Up!" he shouted, and immediately the camp sprang to life and in a moment the men were ready for the wizard's command.

Highton, now composed, asked: "All we found down the right-hand road was a cow; where to now?" Drystaff ignored the elf's rhyme and mounted his own steed, Grumbold the mule. Swerving down the left hand road he shouted: "Follow me!" The men-at-arms marched off at a methodical pace and in no time were out-distancing the wizard. Perturbed, the wizard spurred the mule to greater exertions as he shouted at his men: "Wait for me! I'm your leader!" With that the men picked up an unusual burst of speed. "It's going to be a long day," thought Drystaff to himself.

Many miles were covered during the daylight and the men, thoroughly exhausted, were called to a rest. Drystaff, while resting, was approached by the elf: "No sign of Lamhand yet and we have yet to fulfill our quest for the Elf-Witch Evolon which . . ." The elf's last remark was stopped short by the wizard's cupping hand.

"You cretin! You know that you're not to mention that we're out here on an errand for your witch!! There are spies about, you know!" shouted Drystaff.

Releasing the elf, he laid down and said: "Mention nothing of anything."

"Huh?" was the elf's only reply.

"That will do fine," said the magician as he rolled over and went to sleep.

The morning brought good news, for one of Highton's elf scouts returned with proof indeed that Lamhand had been in this area some days ago. The wizard listened intently to the elf's report and then dismissed him. Highton continued: "There is one fact that is unmistakably clear; that is, that the squadron of horse has ridden off into the land of Stra-Tac!"

"Into the land of the Enemy!" said the startled wizard. "It cannot be so! Even Lamhand is not that slow-witted! Then again . . ."

"Unmistakable I'd say. What are we now to do about it?" inquired Highton.

The wizard was just about to answer when a great cry rose amongst the men. The men-at-arms, caught while camped, were being hewn down by a mass of hairy, humanoid type creatures.

Highton made himself scarce as the wizard attempted to control the worsening situation. Waving a group of men clear, Drystaff approached and raised his staff, pointing it at the on-rushing creatures: "Fooley on you," he cried, and nothing happened. The dismayed wizard jumped to the side lest he be trampled by the horde of creatures. As he watched in agony (for he had landed on his head) the men-at-arms routed and were being pursued by the elated monstrosities. At this time something struck him and he fell unconscious.

Regaining consciousness Drystaff noted the situation and his immediate surroundings. He was tied to a post spiked into the ground and through the usual testing he found he was secured tightly. He now noticed the camp, if it was a camp, that he was captive in. No one, except two of the hairy creatures, was in sight. Drystaff waited for some further development, thinking of his missing friends and allies, "Ah — yes — his companions. Dead maybe, but that was not the elves way or style. No, Highton was probably on his way back to elf-land and in the meantime," imagined Drystaff, "concocting some story of dubious quality to pawn off on the Lady. The foolish little twirp," Drystaff was just deciding what spell he would use to divine the truth from the elf if he were the Witch-Evlon when a person approached him. He was a human of normal stature with a cowed robe that covered his face. Emblazoned on the robe were the symbols: 'S P Y'.

"Good day dear fellow, comfortable, I hope?"

Drystaff said nothing.

"Well, wizard o' mine, if you tell me where the book is I shall see fit to spare your life. If not . . ." His voice trailed off as his hand revealed a dagger.

Drystaff spoke: "I have not the book for which you look."

"Ah. But one of your spies does, the one you had sneakily enter our camp as we were about to depart. I now see the plot completely. By sending an oaf simple-minded as he, you disguised his true intentions; that of stealing the book that rightfully belongs to my master **DUNN-RED!** Your spy is still loose and being hunted by my little friends and when he is found it will bode ill for both of you!" At that he turned and walked away accompanied by his bushy companions.

Could it have been Lamhand of which the Stractactian spoke? Why of course it was! He had given away the missing hero's description: 'Simple-minded oaf. . .

"Psst."

Drystaff tilted his head right and left. Had he heard something?

"Psst. Hey — Drystaff."

This time he could be certain he was not just hearing things, for something or someone was behind the pole quickly undoing his rope as he spoke: "It's me — Lamhand." The wizard nodded in affirmation not wanting to draw attention to any passerby.

As Lamhand fumblingly undid the last strands, Drystaff risked conversation remembering to get ready to temper Lamhand's disguised answers, the usual way he answered when something had gone amiss:

"What happened to the Horsed Company?"

"They deserted."

"Why did they not kill you?"

"They thought best not to embarrass the company any further than what they had already."

"How did you find this camp?"

"By using your graciously bestowed potion of levitation did I see it from the air. I immediately landed, defeated the guardian of the book and have eluded them until now."

Drystaff weeded out the truths: "You mean that the company of horse was getting tired of your leadership and attempted to do away with you, but you used my potion to escape and accidentally landed and were subsequently captured. After seeing that you were of no real harm, they let you wander about and you mistakenly found the book and made off with it. You have wandered about hiding from them ever since for they cannot decipher your ways and would not expect to find you still in their own camp under their very noses. Isn't this the real truth?"

Abashed, Lamhand replied: "Yes, and the only reason I couldn't escape is because I lost my compass. Damn luck!"

"The horses are this way. We must be quiet. I hid the book on the horse so if they found me they would not find the book. Clever, huh, Drystaff!"

The wizard merely shook his head in disbelief. This cretin was as bad as a Barbarian he had once met on the North-Eastern marches by the name of the "Hog"; he again shook his head.

They had barely reached the horses when a commotion was stirring in the area of the biggest hut. A small person was seen running towards them with the same creatures in pursuit. The man who had interrogated Drystaff seemed to be at their head and was urging them on after the fleeing figure.

"Highton," thought the wizard.

"Mommy," mumbled the Hero.

"Gangway," shouted the elf as he sprang for the nearest horse.

Mounting, the three made speed away from the camp and under the elf's trusted guidance, they found the way out of the area and were soon on the last leg of their journey.

"Well," said Drystaff victoriously, "the Witch should be pleased with our endeavors and reward us DEARLY!!!"

A vine had crossed the trio's front and caused them to abruptly dismount from their horses, simultaneously depositing them on the ground.

"The book!" shouted the Wizard as he saw a rotund figure stoop near the ground and claim the sought-after tome. "Stop — thief," cried Lamhand.

The figure did not stop but merely walked casually down the road.

"But what's your name — At least tell us that!" shouted the irritated Elf.

There was a sound and the figure had disappeared.

"What did he say?" asked Lamhand.

"I think it was RST," answered the Wizard.

DunDraCon I: Update

Some of the misleading advertising has been clarified in regard to the "Fritz Leiber" dungeon that has been advertised. The truth of the matter is that there exists a sprawling palace, complete with underground, that has been constructed/populated by a friend of Mr. Leiber's, with his aid and direction. It is said to contain hazards and treasures drawn from his stories. Fritz has also agreed to attend for a couple of hours, at least, on one of the two days. (We have been told the preceding facts, and have accepted them in good faith.)

The problem seems to lie not with this palace, but with the way the early ads stressed that this would be Fritz's very own dungeon. Conceivably, a setting drawn from his excellent stories could and should be marvelously entertaining. Our objection concerned the dubious methods of advertising. We have been informed by the sponsors that the majority of the items we read were not sent to the various publishers by the Con, but rather were picked up on by the mags themselves; more victims of the wargaming underground grapevine. If this is the case, the various publishers are at fault, not the Con organizers.

So, what seems to have been a rather simple mistake has been blown out of proportion by a combination of ambiguous advertising, and overzealous publishers that didn't take the time to check on the facts. It is SR's hope that DunDraCon will be able to do well in spite of these hassles. We would be very interested in hearing from some of the attendees of the Con, to verify that we got the correct information this time.

The Dragon Approaches!!



AN INTRODUCTION TO FIGHT IN THE SKIES

by Mike Carr, Designer

Last month the World War I air game FIGHT IN THE SKIES joined the expanding line of TSR games. Therefore, to coincide with its release, it is only fitting that *The Strategic Review* introduce the game within its pages to all those who are interested in learning more about TSR's latest effort. This month, let the designer fill in the story of the game's background and tell you about all that FIGHT IN THE SKIES has to offer.

First off, those who have been around the world of wargaming may recognize the fact that the game's title seems familiar — in its earlier forms, the game has been around since 1968. Since that time, the design has evolved and expanded into its current form. The latest effort is the game's 5th Edition, far superior to anything preceding it, and produced to be the finest World War I air game available. The game's emphasis is on historical accuracy while retaining playability, and by extensive playtesting over the past years of the game's evolution this has been achieved.

During the game's evolution, many interested players have had direct input into the final result. Many of the current rules are the result of player suggestions, and the list of people who have made contributions to the game's format is a long one. This means that FIGHT IN THE SKIES (or "FITS", as the devotees affectionately call it) incorporates many realistic and innovative rules for increased realism. Although I can claim to be the game's designer, many of the game's devoted players deserve credit for the successful design that it is.

Speaking of devoted players, it is important to point out that those who follow FITS are a special breed; their loyalty is remarkable. In 1969, the first FITS players banded together to form the FIGHT IN THE SKIES Society and publish their own newsletter, AERODROME. Today, the FIGHT IN THE SKIES Society is still boosting the game and publishing AERODROME 6 times a year. At the same time, there are a number of games of FITS going on by mail and every August the Society stages tournaments at the annual GenCon convention in Lake Geneva, Wisconsin. As a matter of fact, every single year since its inception, the Lake Geneva convention has featured an early morning FIGHT IN THE SKIES game to kick off Saturday's events. Appropriately, this game is called the "Dawn Patrol" and is among the convention's more popular tourneys. Other games featuring FIGHT IN THE SKIES are found throughout the convention's run, since the annual August bash provides a unique opportunity for FITS players to gather. It is a certainty that this interest will increase now that the game is available again as a TSR product.

The game itself is an interesting package. In its newest form, it represents the culmination of many years of research and playtesting. In the 5th Edition, the game rules have been revised and greatly expanded to thoroughly cover the subject matter of the game — aerial warfare of the Western Front in the years 1917 and 1918. A basic game includes the mechanics for re-creating fighter vs. fighter battles of that era, while the rules booklet offers for the more experienced players the full range of historical possibilities — larger dogfights, bomber and reconnaissance mission intercepts, strafing attacks, balloon attacks, etc. All this is backed up with a myriad of optional rules for increasing realism and complexity. In its full-blown version, FIGHT IN THE SKIES becomes a realistic simulation of World War I air fighting and its scope makes other games on the same topic pale in comparison.

In FIGHT IN THE SKIES, each player takes the place of one pilot or observer — two seater aircraft are crewed by two players. Players are part of a team situation where each of their fellow players is either a wingman or adversary. Each player has complete freedom to fly and fight as he chooses, and communication between players is greatly limited. Players play on their own, but must rely on their teammates for the cooperation and protection that can mean the difference between success or failure. Therefore, it is not surprising that a sort of unique camaraderie has developed among those who play the game regularly.

The game includes 56 different aircraft types of 1917 and 1918 — all the major fighter, bomber, and reconnaissance aircraft of the fighting air forces — German, Austrian, Turkish, Italian, French, Belgian, British, and American. Each of these different aircraft possesses its own performance capabilities based on historical information and reflected in the following categories: speed, relative maneuverability, climb rate, diving ability, maximum ceiling, durability, armament, plus any special characteristics unique to certain types. Thus, players have at their disposal a multitude of aircraft types and any number of possible missions can be set up using the information provided in the game.

Physically, the game includes all the necessary equipment — packaged in an attractive multi-color box featuring a cover by aviation artist R. Anderson, who specializes in drawing planes of the WWI era. The cover features a striking full-color presentation of a Pfalz D III in combat — an eye-catching come-on that provides a foretaste of what is inside the box. The game itself includes a durable

Texoprint playing grid, over 100 die-cut counters of the aircraft (plus balloons, anti-aircraft guns, etc.), a lengthy rules booklet which includes historical background and numerous appendices, specification cards, maneuver cards, playing charts, dice, etc.

What is the game's appeal? How is FIGHT IN THE SKIES different from other games? First of all, it is a game on a personal level — man against man in a team situation where the stakes are high: survival or death. On this level, players can identify with the problems a pilot faces and there develops a fascination with the intricacies of aerial combat experienced on such a personal level. Players who fully explore the game's possibilities gain a real "feel" for what it must have been like to be a pilot in the First World War — and the result can be an appreciation of the same feelings undoubtedly shared by pilots in World War I — fear, excitement, and exhilaration. At times, FIGHT IN THE SKIES can be a very exciting game, and in talking with veteran players you can sense this intangible appeal that somehow seems to almost border on the emotional. This unique aspect is somewhat unusual for a simulation game!

To expand on the fact that players can identify with pilots, the game offers a special opportunity for those who play the game on a continuing basis — rules for pilot experience. Using this rule, each player maintains a list of fictional pilot names for each aircraft type — as he plays, he "flies" these pilot personalities to obtain missions. Many will die in the maelstrom of combat, but some may survive to accumulate missions and kills. If a player is skillful and lucky, some of his pilots may rise to become ace pilots, with various bonuses for each step gained in the quest for more missions and kills. As he plays, each player pits his pilots against those of his opposing players, and all sorts of rivalries can develop. Among veteran players, the practice of keeping a list of pilot personalities is widespread, and some players will be glad to compare notes with other FITS players and tell tales of their pilots and their exploits! This aspect of FIGHT IN THE SKIES gives the game a special appeal as well as a continuing interest for those who enjoy playing time and again.

For gamers, the biggest plus is the fact that FIGHT IN THE SKIES is a completely open-ended game. By nature, it is a multi-player game unlike most conventional wargames which are usually played by only two people. FIGHT IN THE SKIES, however, is best played by 4 to 10 players (although as few as 2 and as many as 20 can play). This gives the game a tremendous variety, and doubly so when one considers the factors that go into making different game situations. Besides outlining suggestions for players setting up their own games, there are fully 15 different scenarios for games including from 3 to 8 players. Besides these scenarios, there are rules for random combat, allowing players to set up an infinite number of possible opening game situations — all historically plausible — simply by rolling dice! This, coupled with the fact that a variable number of players can take part, gives FIGHT IN THE SKIES a special flexibility unlike any other boardgame. In every respect, FITS is more than just another wargame.

After many months of preparation, FIGHT IN THE SKIES in its newest edition is now in release and available from TSR. It is my hope that the game will meet with the same widespread acceptance afforded other TSR products. As the game's designer, there is a real pride in being a part of the TSR team and a feeling of gratitude to the loyal people who are interested in each new release — those of you subscribing to the *Strategic Review*. I hope this background on the game will familiarize you with FIGHT IN THE SKIES and pique your interest a bit. I'm sure you won't be disappointed with the game!

Keep 'em flying!

FIGHT IN THE SKIES is available from TSR for \$10 — this issue contains a coupon good for two dollars off.



WAR of WIZARDS UPDATE

by John W. Berry

When an explorer returns, his maps are often found to be crude and full of errors. Of Professor Barker, who has added the equivalent of a continent to the territory of adult gaming with **WAR of WIZARDS** alone, this cannot be said. However, a few changes to the above mentioned game are necessary and/or desirable. I have discussed the following changes with Professor Barker and have his enthusiastic endorsement of them

In the area of **CREATURES**, some fairly major changes are necessary. As given, beasts and warriors are identical in every respect, and insects and crawling creatures are worse in movement, but otherwise identical. Therefore if anyone ever uses spell (29) he has made a mistake, and either spell (27) or (28) might as well not be there. We need to distinguish between them somehow, in addition to movement. The following method has the endorsement of Prof. Barker, and should be written into the book. Rather than list the changes by spell, they will be listed by type of creature and class.

BEASTS of any class are not reinforceable. However, Class I beasts get +2 on their saving throw roll on Energy Bolt and Missiles (but normal damage), Class II beasts get -1 damage on Missiles (but normal saving throws), and Class III get -2 damage on Missiles (normal saving throws).

WARRIORS are as before.

INSECTS AND CRAWLING CREATURES in Class I get 1-4 creatures of 1-3 points each with 1 six-sided hit die; Class II gets 1-3 crawlers of 4-6 points with 2 six-sided hit dice; and Class III gets 1-2 what-ers of 7-9 points with 3 six-sided hit dice. Movement and reinforceability are not changed.

As for **FLYING CREATURES**, they must have saving throws of +2 higher against Missiles, Energy Bolts, and Doomkill, but they are able to fly over all walls/creatures except (42) Demon, (46) Swords, (49) Wind, and (69) Infernal Barrier. This includes (51) Control Terrain, in either attack or defense. (NOTE: this is the way Flying Creatures have always been, and also applies to creatures/players flying by spell 52 (Fly).

UNDEAD are as before.

Note that any creature, if equipped with poison, may kill the opponent with a single hit if he is unable to cast a (65) Neutralize Poison on himself next turn. Also, hit points are used only against opposing creatures/players, any other damage is taken off the spell points invested in the creatures. (These are not changes either.)

In the area of **WALLS**, Prof. Barker would like to make one change: (46) Swords fights and is fought by (43) Fire and (44) Ice, and blocks and is blocked by (45) Stone. I prefer the following **OPTIONAL NON-CHANGE**: The rules as written say (46) Swords is blocked by (43) Fire, (44) Ice, and (45) Stone, yet when you look at (43), (44), (45), you find each of the Fire, Ice and Stone Walls combat (46) Swords! Fine, play it like it's written: the wall with the most points determines which type of interaction occurs. Also a number of rule interpretations are needed in this area. Unless noted, these are Prof. Barker's interpretations. (49) Wind com-



See YOU
at... Gen/Con IX!!

bats (21) Halo exactly like Missiles, but dispells (3) Telekinesis with no effect on (49), (44) Ice and (45) Stone block spells (3) Telekinesis, (8) Shadows, (16) Vapor of Death, and (21) Silver Halo. The walls are also blocked by the spells. [OPTIONAL: this blockage, unlike wall vs. wall blockage, does not prevent hostile walls or creatures from entering the square, nor friendly walls or creatures from passing through (if without stopping in) the square if they have enough movement and the blocking spell is not relevant to them.]

As written, the Priest-only CURE spells are on the average a waste of points. This was not intended, so a change is necessary here. For 56 (Cure Minor Wounds): CHANGE the amount of damage cured to TWO 6-sided dice, scoring all 1's rolled as 2's. Cost remains 5 points if unsuccessful. For 57 (Cure Major Wounds): CHANGE the damage cured to FOUR 6-sided dice (not adjusted), with cost if unsuccessful now 6. These changes make the Cure spells on the average a break-even proposition within .7%

This article is an extract from the most urgent material in a much longer and more complete compilation of play aids, interpretations, changes and additions to War of Wizards, produced as a result of lengthy conference with Prof. Barker. I suspect he thinks of me as the Elephant's Child, as I have asked him all the questions which have occurred to me or any of my opponents. He has graciously given me detailed answers to them all, indicating to me why the rules turned out as they did. In addition, we have discussed the possibility of adding spells to the game. If you would be interested in seeing this, make a noise about it, and it may shortly be published in its entirety, including, perhaps, several new spells of an entirely different nature.

MAPPING THE DUNGEONS

This time around, this column will be devoted solely to our DM list. This list represents all of the names received to date. From now until next year, we will only print new listings or changes of address. Each year, we will publish a complete list, but the size prevents our printing it any more often than that. After all, the space can be better used with more articles. We urge any persons not on this 1 list to send us the data. We will not furnish phone numbers, as anyone that wants it badly enough can obtain it from Directory Assistance, and this prevents just anyone from getting your numbers, and hopefully will limit crank calls.

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WAR OF WIZARDS SOLITAIRE

by Richard L. Mataka

Even though War of Wizards is only a two player game even this at times can be a drag when an opponent can't be found. So here is a little something that I have created for playing this game solitaire. The main thing that you have to keep in mind is while this system of mine is by no means perfect, if any problems do arise always solve them in favor of the non-players side and in this way it is harder for you to win.

The first thing that you have to do is to determine what color units you, the player side, want to be and then the other color will be the non-player. Now take all of the non-players units and place them into the three spell categories, flip them face down and mix each of the three piles in front of you so that you do not know what is what in them. (Keep a mental track of what category is in what pile.) Then after you have done all of this, you should roll your dice to determine what the strengths are going to be for each side in the game. After rolling the dice for both sides, if the players side is higher in two out of three categories you should do the following to the non-players side: Add all of the categories of the players side together, then take 10% of this total and add it to each of the non-players side categories. This should then somewhat even out the game.

The movement of the spells for the player's side is done in the conventional manner. The movement of spells for the non-players side is handled in the following manner: All of the non-players side spells move one box per turn with all attack spells starting on box 10. The defensive spells of the non-player's side start on box 1 and also move one box per turn. All of these spells are moved face down and are picked randomly from one of three piles, one pile being the attacker spells, another the defense spells and lastly the attack defense spells.

Whenever spells clash in a box you flip over the non-players side spells to see what it is. After you have determined the type spell and if your defensive spell has nothing to do with it the non-players side spell keeps moving at the normal one box per turn until it reaches the player's side Wizard. All combat between the non-player's side spells and the player side's spells are done in the normal manner with the points being subtracted from the non-player's side as soon as the type spell is discovered. The non-player's side spells are always to be considered the strongest spell that could be thrown.

The non-player's side may transfer strength from category to category with no restrictions. The player's side may never transfer strength at any time. If there are any problems that arise while playing, just use your common sense and have the outcome favor the non-player's side.

The non-player's side has no restrictions as to the type of spells that he could use during the course of the game. But the player's side must stick within the confines of the normal rules when picking spells of Priests or Sorcerers. The idea behind this situation is that you know where your opponent is but you do not know what type of spells he is throwing at you from turn to turn. This is where the random pick of the face down spell counters come into play and all that it takes is a little while and you will have a challenging but fun solitaire game to play.

One other item that could make the game even more challenging to the player's side is to have all of the evading throws for the non-players side halved. This will give him more of a chance to evade your spells should they break through his defenses. The players side may never roll to evade any of the non-player's side spells and must stand there and take his punishment.

Well, I think that this should cover all of the possibilities that you may come across playing this game solitaire. However, as I said before, if any problems do arise just use your common sense and have the outcome in favor of the non-players side and you should have yourself a challenging solitaire game because the player's side may not always win.

Statistics Regarding Classes: (Additions) — BARDS

by Doug Schwegman

INTRODUCTION

... I believe it is a logical addition to the D & D scene and the one I have composed is a hodgepodge of at least three different kinds, the Norse 'skald', the Celtic 'bard', and the southern European 'minstrel'. The skalds were often old warriors who were a kind of self appointed historian whose duty was to record the ancient battles, blood feuds, and deeds of exceptional prowess by setting them to verse much like the ancient Greek poets did. Tolkien, a great Nordic scholar, copied this style several times in the Lord of the Rings trilogy (for example Bilbo's chant of Earendil the Mariner). The Celts, especially in Britain, had a much more organized structure in which the post of Barbs as official historians fell somewhere between the Gwelfili or public recorders and the Druids who were the judges as well as spiritual leaders. In the Celtic system Bards were trained by the Druids for a period of almost twenty years before they assumed their duties, among which was to follow the heroes into battle to provide an accurate account of their deeds, as well as to act as trusted intermediaries to settle hostilities among opposing tribes. By far the most common conception of a Bard is as a minstrel who entertained to courts of princes and kings in France, Italy and parts of Germany in the latter middle ages. Such a character was not as trust worthy as the Celtic or Nordic Bards and could be compared to a combination Thief-Illusionist. These characters were called Jongleurs by the French, from which the corrupt term juggler and court jester are remembered today ...

I wanted to put the Bard into perspective so that his multitudinous abilities in Dungeons and Dragons can be explained. I have fashioned the character more after the Celtic and Norse types than anything else, thus he is a character who resembles a fighter more than anything else, but who knows something about the mysterious forces of magic and is well adept with his hands, etc.

A Bard is a jack-of-all-trades in Dungeons and Dragons, he is both an amateur thief and magic user as well as a good fighter. He is supposedly able to extract himself from delicate situations through the use of diplomacy, but since this does not always work he is given the innate ability to charm creatures. A Bard has the thieving abilities of a thief one half his level rounded off to the lower level, thus a Bard 11th level would have the abilities of a 5th level thief. Elves, Dwarves, and Hobbits may be Bards but cannot progress beyond the 8th level (Minstrel). Elves receive an extra 5% on their charm and lore scores and receive all the extra benefits of an elven thief. Dwarves and Hobbits receive only their additional thieving benefits. A Bard may use any weapon and for purposes of hit probability he advances in steps based on four levels like clerics. For purposes of saving throws they are treated like clerics as well.

The percentage listed under charm on the Bard's statistics table reflects the percentage chance a Bard has, at each level, of mesmerizing any creature that can hear his song. However, creatures of more than three hit dice, and men types (Elves, Dwarves, Hobbits, etc.) of 5th level or greater, have a higher resistance to the Bard's charm. For every hit die above three a creature, monster, etc., has, subtract 5% from a Bard's chances of mesmerizing it. Likewise, for every level above 4th, men subtract 5% from a Bard's chances of mesmerizing them, and a Monk subtracts 10% for every level he has attained from the Bard's chances. Certain monsters have an especially high resistance to the Bard's charm, like undead, who subtract 10% off the Bard's chances of charming them for every hit die they possess, and Balrogs, who have a 200% resistance to the Bard's charm. However, in some cases a Bard's song may be very helpful, as in the case of the harpies' song, which the Bard can negate by playing. Some monsters even consider a Bard to be a great treasure and many legends are told of Dragons who refused to let Bards stop playing their restful melodies ... A Bard may attempt to use his charm once per day per level. When a Bard attempts to use his charm he rolls percentile dice once and all those creatures within hearing distance (app. 60 ft.), except the Bard's own party, whose adjusted charm scores are equal to or greater than the number rolled are mesmerized. While a creature is mesmerized by a Bard it does nothing but listen to the Bard play, however, if it is distracted (by a loud noise, etc.) or if it is attacked the charm is broken. Other things affect the Bard's ability to charm; for example, if the creatures were previously enraged or if they are particularly hungry, etc., the chances of charming them may be slightly reduced. While a Bard has the creature mesmerized he may attempt to implant a suggestion in the creature's subconscious, these should be relatively simple suggestions in the case of low intelligence creatures, the complexity of the suggestion being allowed to increase with increasing intelligence of the charmed creature, in all cases it is wise to follow the guidelines of the third level magic user's spell 'suggestion' and saving throws are always applicable versus the Bard's suggestion. If a creature makes its saving throw from a Bard's suggestion (save as vs. magic) then it will immediately realize what has happened and more than likely attack the party. A Bard receives experience points for charming and suggesting according to the hit dice of the opponent (treat as an assist in most cases).

A Bard's Lore percentage reflects the Bard's knowledge of legends, magic, etc. This is the percentage change a Bard has of telling what certain objects are, what they do, their properties, purposes, etc. This percentage also reflects his knowledge of locales and legends outside of the dungeon; the referee must decide which places and legends a Bard would have a chance of knowing on the outdoor maps. A Bard's Lore percentage is especially accurate inside the dungeon for reflecting a Bard's chances of successfully delineating the properties of any weapon (its intelligence and ego if any and its 'pluses' etc.) and for correctly doing this a Bard receives additional experience points (generally 100 pts. for every point of intelligence and ego as well as pluses to hit). Note that a Bard does not have to draw or use the weapon to tell its intelligence, alignment, etc., since his knowledge of the weapon comes from legends and his experience in recognizing various types of weapons and armor, both magical and non-magical, as well as his excellent knowledge of magical runes. When a Bard attempts to describe the purposes of an artifact or misc. magic item his chances of success are at least halved, especially when it comes to items that the Bard himself cannot use. Not even the highest Bard can tell any of the books apart, and only a Master Bard will have any chance of telling the different kinds of necklaces and scarabs apart, although almost any Bard has a good chance of identifying a cursed spear of back biting or a shield of missile attraction when he sees one.

In regard to magical items, a Bard may not use any wand, staff, or rod other than those usable by Thieves and Fighters or every class. In regard to miscellaneous magic a Bard may use anything a Fighter or Thief may use or those items employable by all classes. Certain miscellaneous magical items work better in the hands of a Bard, for example a Lyre of Building negates the effects of a horn of blasting for 12 turns and acts as if 200 men had laboured for one week when a Bard plays it. Pipes of the Sewers will call 1-100 giant rats in 1-3 turns when a Bard plays them. Since Bard's are a mixture of several classes (though they belong mainly to the class of fighters) they may benefit from many books, thus a manual of stealthy pilfering would give a Bard ¼ of the experience points needed to reach the next level, the proper Libram would award ½ of the experience points needed for the next level, and a manual of Puissant Skill at Arms would award ¾ of the points needed to gain the next level of experience. As far as damage from books goes Bards are treated as fighters. Bards may not use fighter's potions; however, they may read scrolls due to their vast knowledge of magical runes. All defensive pluses (i.e. rings of protection, etc.) subtract 5% from the Bard's chances of charming creatures.

Bards are basically neutral in nature though they may be lawful or chaotic. If a Bard decides to become lawful he will lose his thieving abilities. Bards and Druids are closely connected and since they both belong to the same sect each must aid the other if they are in need. Bards are usually wanderers and do not like to settle down, for this reason only a Master Bard may build a castle, other Bards are expected to find short time employment or lodgings in return for their songs and legends. Bards are extremely quick at picking up languages, customs, etc., and have a vast knowledge of cults, religions, and legends. Thus Bards are allowed to speak as many different languages as their intelligence score. Bards are limited to chainmail or leather armor. If a Bard chooses to wear chainmail his chances of climbing walls and moving silently are reduced to zero. Note also that a Bard does not receive +4 to hit from behind or x2 on damage.

Bard's Name	College	Dice 6 sides	MU Spell Dist.							Charm	Lore	Exp. Pts.
			1	2	3	4	5	6	7			
Rhymer	—	1	-	-	-	-	-	-	-	10%	10%	0
Lyrist	Fochlucan	2	1	-	-	-	-	-	-	20%	20%	1,000
Sonateer	Fochlucan	3	1	-	-	-	-	-	-	30%	30%	4,000
Skald	Fochlucan	4	2	-	-	-	-	-	-	40%	40%	9,000
Racaraide	Mac-Fuirmidh	5	3	-	-	-	-	-	-	50%	50%	16,000
Jongleur	Mac-Fuirmidh	6	3	1	-	-	-	-	-	60%	60%	25,000
Troubadour	Mac-Fuirmidh	7	4	1	-	-	-	-	-	70%	70%	50,000
Minstrel*	Doss	8	4	2	-	-	-	-	-	80%	80%	100,000
Muse	Doss	9	4	2	-	-	-	-	-	90%	90%	150,000
Lore Master	Doss	10	4	2	1	-	-	-	-	100%	100%	200,000
Bard	Canaith	10+1	4	2	1	-	-	-	-	110%	110%	250,000
Master Bard	Canaith	10+2	4	2	2	-	-	-	-	120%	120%	300,000
Mstr. Bard 13	Canaith	10+3	4	3	2	-	-	-	-	130%	130%	400,000
Mstr. Bard 14	Cli	10+4	4	3	2	1	-	-	-	140%	140%	500,000
Mstr. Bard 15	Cli	10+5	4	3	3	1	-	-	-	150%	150%	600,000
Mstr. Bard 16	Cli	10+6	4	3	3	2	-	-	-	160%	160%	700,000
Mstr. Bard 17	Anstruth	10+7	4	3	3	2	-	-	-	170%	170%	800,000
Mstr. Bard 18	Anstruth	10+8	4	3	3	2	1	-	-	180%	180%	900,000
Mstr. Bard 19	Anstruth	10+9	4	4	3	2	1	-	-	190%	190%	1,000,000
Mstr. Bard 20	Ollamh	10+10	4	4	3	2	1	-	-	200%	200%	1,100,000
Mstr. Bard 21	Ollamh	10+11	4	4	4	3	2	-	-	210%	210%	1,200,000
Mstr. Bard 22	Ollamh	10+12	4	4	4	3	3	-	-	220%	220%	1,300,000
Mstr. Bard 23	Ollamh	10+13	4	4	4	4	3	-	-	230%	230%	1,400,000
Mstr. Bard 24	Ollamh	10+14	4	4	4	4	4	1	-	240%	240%	1,500,000
Mstr. Bard 25	Ollamh	10+15	5	5	4	4	4	2	1	250%	250%	1,600,000

* Highest Level a Dwarf, Hobbit, or Elf can attain

As a Bard progresses upwards he collects followers to follow him on his journeys, these wayfarers often become his loyal servants. Therefore a Bard of the degree of Fochlucan usually has two first level followers, a Bard of Mac-Fuirmidh has one second level and two first level followers, and two second levels, a Canaith Bard has three first, two second and one third level followers, a Bard of Cli has three first, three second and two third level followers, a Bard of the Anstruth degree is attended by three first level, three second level, three third level and three fourth level followers, a Bard of the Doss degree is accompanied by two first level followers, and a Bard of the esteemed Ollamh degree is attended by four servants of each level from first level to sixth level. These servants do not have to be paid, however when one dies he is never replaced, A Bard uses the following table to determine his followers:

01-30 Bard 31-55 Druid 56-75 Fighter 76-90 Thief 91-99 Magic User
00 Roll twice ignoring 00.

These characters have +3 loyalty and their characteristics should be determined. Note that if a Bard occurs, he himself will not have any followers. It is unnecessary to keep track of experience points for these servants since first level servants become second etc. as a Bard progresses through the colleges of Bard's

To become a Bard a character must have at least an average strength and intelligence. Below average dexterity reduces the Bard's thieving abilities by ½. A Bard must also have an above average charisma, for every point above 14 a Bard adds 5% to his charming abilities.

Mighty Magic Miscellany

Barding Harps
by D. Schwegman

Barding harps are rare magical items which aid a bard on his long and dangerous adventures. There are five types of Barding harps, one on each of the miscellaneous magic tables.

TABLE 1 Fochlucan Harp: This harp adds 10% to a bard's chance of charming a creature. In addition to this it has three songs. The first of these and most powerful is its song of protection from evil which is equivalent to the third level spell. The second song is one of defense which casts a shield around the bard and is like the first level spell 'shield'. The last song casts a circle of light around what ever the bard desires (the party, an object, etc.) and is equivalent to the second level magic user's spell 'continual light'. This harp can only be played by a bard of the fochlucan college or higher, a first level bard who attempts to play the harp will take from 1-10 points of damage. The songs of this harp are playable only once per day by the bards of the Fochlucan college, for each additional college above this a bard is able to play the songs one more time per day.

TABLE 2 Mac-Fuirmidh Harp: This harp adds 20% to a bard's chances of charming a creature and also possesses the three songs of the Fochlucan Harp. In addition to this the harp has two more songs. The first of these turns the bard invisible and keeps him so until he stops playing. In this state he may still be located by the sound of his harp though the sound appears to come from nowhere; this makes the bard very hard to hit and baffles stupid creatures. The second song enables a bard to strengthen fighters and is like the second level strength spell except that it lasts as long as the bard has strength to keep playing, the spell is broken when the bard stops or is stopped by interruption. The Mac-Fuirmidh Harp is playable only by bards of the Mac-Fuirmidh college or higher, its songs, like the other barding harps, are playable but once per day unless a bard is of a higher college whereupon he may play the songs of this harp once more per day for every higher college he has attained. Note that a Mac-Fuirmidh bard would be able to play the harps first three songs (shield, protection/evil, and light) twice per day. A bard who is lower than the MacFuirmidh college who tries to play the harp will suffer 2-20 points of damage.

TABLE 3 Doss Lyre: This Lyre adds 30% to a bard's chance of charming creatures and has all the abilities of the Mac-Fuirmidh Harp as well. In addition to this the lyre has two special songs. The first song enables the bard to fly up to the limitations of the third level spell 'fly' with the exception that it lasts as long as the bard is able to play. The faster or the higher a bard tries to fly the quicker he becomes tired. Generally, a bard is only able to keep up maximum speed or very high altitudes for as many turns as his level; after this a roll of a 1-4 on a six-sided die indicates the bard has collapsed, unconscious from his efforts. The second song of the lyre is equivalent to the third level dispell magic spell in which the bard ratios his level over the level of the caster to determine his chance of success. These two songs are playable but once per day unless the bard is of a higher college than Doss. A bard of the college of Doss with this harp could use each of the first three songs three times per day, the next two songs (invisibility and strength) twice each per day. A bard of a lower college than Doss who attempts to play this lyre will suffer from 6-36 points of damage.

TABLE 4 Canaith Lyre: This lyre adds 40% to a bard's chance of charming creatures and has all the abilities of a Doss Lyre. In addition it has two special

songs. The first song is like the fourth level 'confusion' spell. The second is like the fourth level 'fear' spell. In addition to this the lyre has a healing song which when played can heal the listeners from 2-12 points of damage, this song is playable once per day only regardless of a bard's higher levels. A bard of a college lower than Canaith who attempts to play the Lyre will suffer between 6-48 points of damage.

TABLE 5 Cli Mandolin: This Mandolin adds 50% to a bard's chance of charming creatures and has all the abilities of a Canaith Lyre. In addition to this it has the power of telekinesis, contains one elemental, and can heal better than the Canaith Lyre, being able to heal from 3-18 points of damage. (Note that this is the only healing it can do; the abilities of the Canaith Lyre are not accumulative in this Mandolin; that is, it does *not* heal 2- 12 and 3-18 from those who listen to its song. This Mandolin also has a song of fire which is like the fourth level spell and can remove curses like the fourth level spell. For each college above Cli a bard can use these two spells once more per day. A Bard of a lower college than Cli who attempts to play this Mandolin will suffer from 6-60 points of damage.

It is important to note that a bard cannot tell two barding harps apart for all of the above instruments have powerful enchantments laid upon them so that they all appear as harps and until a bard attempts to play them he does not know what type of instrument it might be, nor what college it is from, for only a wish could reveal this information.

BOOT HILL Experimental Rule

by Brian Blume

A man can be an excellent shot with a gun when it comes to target practice, but when he faces another man who is also armed, his bravery shows. If he is not composed of iron nerves, his aim is liable to waver. This is reflected in TSR's BOOT HILL rules for western miniatures and campaigns, by modifications to the TO HIT CHART.

In a similar manner, a gunfighter may be greased lightning on the draw in practice, but when he faces an armed opponent, he may flinch on the draw if he is not steely-nerved. To reflect this in BOOT HILL, try the following experimental rule:

To the FIRST SHOT CHART, add a new column for Bravery. It should look as follows:

Bravery	
Coward	-3
Cowardly	-1
Average	0
Above Average	+1
Brave	+2
Very Brave	+3
Fearless	+4
Foolhardy	+5

This is still only an experimental rule, and your comments are welcome. If the rule is approved by you, the gamers, it will probably be added to the book in the next printing.

May your aim be true and may your spurs never rust!



DWARVES AND CLERICS IN DUNGEON!

AND A PAIR OF NEW TREASURES AND SOME NEW MONSTERS TO MAKE THE POT SWEETER

by Gary Gygax

In order to add a new dimension to the character types in DUNGEON! we have added the **Dwarf** and the **Cleric**. The former is in the strength category of the Elf and the Hero; the latter is designed to compete with the Superhero and Wizard. In playing we have found that both new types are viable and have about the same chance as the others to win if they are played properly. For six-player games of DUNGEON! it is highly recommended that each player must operate as one of the six types, allowing no two of the same type on the board.

THE DWARF: The Dwarf fights as an Elf, so simply use that score on each monster card which applies to the Elf when combatting monsters. Likewise, the Dwarf needs 10,000 gold pieces to win. Although the Dwarf does not open secret doors any better than a Hero (a roll of 1 or 2), he does detect and remove **traps** easily. Therefore, whenever a Dwarf enters a space containing a Trap he simply puts it in the discard pile, ignoring the results of the trap, and freely picking up any treasure thereunder.

THE CLERIC: It will be necessary to add two types of spells for clerical use: "**Hold**" — this spell causes the monster it is thrown upon to defend at -2 (add +2 to the dice roll of the cleric), and in addition the monster does not get a dice roll in the event that the Cleric fails to kill the monster when he combats it. "Transference" — simply use the Wizard spell of this type unless there are several playing in the game in which case additional cards will have to be made up. The Cleric fights as a Hero except against **undead** (skeletons, zombies, ghouls, wights, wraiths, mummies, spectres, and vampires) and **EVIL HEROES**, **EVIL SUPERHEROES**, **WITCHES**, and **EVIL WIZARDS**. In the latter cases he fights as a Superhero. Also, although the Cleric **cannot** ambush others, he may be ambushed, but if he is ambushed he fights as a Superhero. The Cleric may take a maximum of four spells at any time, Hold and/or Transference in any combination. He may replenish spells just as a Wizard does. When rolling on the PLT table the Cleric treats "Seriously Wounded" as a retreat of 1 space and a prize loss, and he does lose a turn. In all other cases he cannot be wounded or lose a turn but he can be killed or lose prizes. The Cleric needs 20,000 gold pieces to win.

New Prize Cards: With the new characters it is suggested that the following new prizes be added:

BOOTS OF SPEED: Amend the lowest value Third Level Prize Card to read: "BOOTS OF SPEED — Increase movement from 5 to 6 spaces per turn!"

MAGIC ARMOR: Amend the lowest value Fifth Level Prize Card to read: "MAGIC ARMOR — When rolling on the PLT add +1 on rolls of 2-6, -1 on rolls 8-10 and 12, rolls of 7 or 11 not affected. Additional value: 1,500 Gold Pieces.

New Monsters: Simply amend existing monsters as indicated below in order to make the game more interesting. The numbers following the name of the new monster correspond to the numbers shown on the card for **Lightning**, **Fire Ball**, **Wizard**, **Superhero**, **Hero** and **Elf**.

FIRST LEVEL —

On **Skeleton** card: **Zombie** 3,3,7,4,5,6.

On **Hobgoblin** card: **Orcs** 5,2,6,4,6,4.

On **Giant Lizard** card: **Anti-Magic Trap!** "All magic and spells gone!"

SECOND LEVEL —

On **Hobgoblin** card: **Gnolls** 4,4,7,5,8,6.

On **Hobgoblin** card: **Harpy** 3,3,5,6,7,7.

On **Giant Spider** card: **Owl Bear** 4,4,9,4,6,7.

THIRD LEVEL —

On **Ogre** card: **FIREBALL TRAP!** "Roll on PLT, 7=8,11=10. Prizes lost are destroyed!"

On **Werewolf** card: **Evil Priest** 7,7,8,6,7,8.

On **Mummy** card: **Wight** 10,5,7,6,8,9.

FOURTH LEVEL —

On **Evil Superhero** card: **Manticore** 6,6,11,9,10,11.

On **Troll** card: **Wyvern** 8,8,9,8,10,10.

On **Mummy** card: **Wraith** 6,6,8,8,9,10.

FIFTH LEVEL —

On **Green Slime** card: **Fire Elemental** 5,—,12,9,10,12.

On **Troll** card: **White Dragon**: 10,5,12,9,11,12.

On **Giant** card: **Spectre** 8,8,9,7,9,11.

SIXTH LEVEL —

On **Vampire** card: **Demon** 9,—,11,10,12,—.

On **Purple Worm** card: **Basilisk**: 10,8,12,10,12,12.

On **Blue Dragon** card: **Earth Elemental** —,6,—,9,11,—.

If you do not wish to actually mark up the monsters simply put an "X" on a corner of the face, and then a code number to indicate which new monster it is. Have fun!

Additional Information Regarding Lifetime TSR Offers

In the mailer that was sent with SR #5, we inadvertently forgot one important point. If you wish to cancel the deal, once it has been entered into, you may at any time, under one condition. That is, at the date of cancellation, we will deduct the **RETAIL** value of all games and/or publications received under the plan, and refund the difference. That way, you lose nothing, and if you hit rock-bottom, financially, you can cash in your membership. What better deal can you hope for? If you didn't receive the flyer, by all means, write us and we'll send you one. It's an offer that only comes once in a lifetime. . .



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NEW GAME, NEW STRATEGY

by Dennis O'Leary

TSR welcomes Dennis to the pages of SR. Dennis' credentials in the hobby are solid. He was the editor of the late lamented LA VIVANDIERE; he was also with GHQ at one time. He is now involved with EXCALIBRE GAMES, which produces ANCIENT CONQUEST. ANCIENT CONQUEST is available from TSR, see the product list on the back page. It also happens to be one of the favorite games of a few of the TSR people, and gets played around here frequently.

With the introduction of **ANCIENT CONQUEST** on the wargame market, a new system is now offered to gamers who enjoy mastering the strategy and tactical mechanics of wargames in general.

Many games today are found to be very hard to quickly master. The buffs do not mind this as twenty to one hundred pages of rules never phase them, but the average gamer does not have the time to master every game on the market, especially if he works, goes to school or is occupied in any other way.

With **ANCIENT CONQUEST** the rules only amount to six pages or so and at first seem fairly simple. The difference is the rules are designed to be non restrictive because the victory conditions of **ANCIENT CONQUEST** are indeed sophisticated and challenging to master.

Most so called "historical simulations" merely freeze an order of battle on a quasi — historical map sheet and then by means of restrictive rules the game player finds he is forced to duplicate the historical battle because he can't do anything else. **SPI's KURSK** game is a good example of this.

ANCIENT CONQUEST has employed historical objective charts which give each of the four players victory points. Thus by a very simple means the **ANCIENT CONQUEST** system **ALLOWS** the gamer to recreate the history of the peoples in his group. Four players, basically represented by Hittites, Assyrians, Egyptians, and Babylonians, among others in the game, are allowed to **TRY** to carry out the historical political and military objectives of the peoples and kingdoms they represent on the map board.

This means strategy is determined by gaining your objectives and stopping your three opponents from gaining theirs, for in **ANCIENT CONQUEST**, it is impossible for any two players to work together for any length of time against a third. They can if they wish, but they will lose the game.

The objective charts give a listing of the victory points, thus setting the strategy for each player in a loose manner. The rules, on the other hand, are the basis for the tactics used to gain those strategic objectives.

In **ANCIENT CONQUEST**, there is no zone of control and pieces can range the board rapidly as the movement factors are 12 or 16 hexes a turn. Fortress cities dot the board and war machines are scarce but very valuable in sieges. All this makes for the wildest, fastest moving wargame you will ever play.

In using these things, each player must always keep his objective points in mind, for it will do no good to totally exterminate one people and ignore others.

Attacking fortified towns is very different than your standard "double-in-towns" situation in most games. A completely different chart is used for battles and sieges. A battle is when two forces are fighting outside a town, a siege is when one player attacks another inside a town. No D-back results are possible on the siege result chart because if you think about it, how is someone going to retreat "over" a ten or twenty foot high wall?

Omens are added since oftentimes a plague was contracted when a large body of troops staying in a single location was found. The religion and culture can thus be added without using a lot of boring rules.

In terms of the strategic necessities of **ANCIENT CONQUEST**, one must again go back to the objective charts. It is easier for Group One to gain large amounts of points with the Egyptians and Medes than it is for any other Group. The catch is that they gain those points only by taking on the Hittites, Assyrians and some tough fortified positions.

With luck and skill in the last five turns, the Group One player can win the game big.

Group Two is basically the Assyrian Group and is massive compared to any other army on the board. The Assyrian Group has minor powers allied to it, but the brunt is borne by the Assyrians. With war machines the Assyrians can do a great deal of city sacking and they are to be feared unless they split up too much of their force. The Assyrian group must move fast, however, as they realize that no one will help them, and everyone wants to take a chunk out of them for points. With the ever-present danger of Urartu to the north and Babylon to the south, the Assyrians will usually fall to the onslaught of the Medes and Chaldeans at the end of the game if their losses were high in the earlier turns.

Group Three, with the Hittite Empire, must take on the challenge of the Egyptians early, and then face threats from the Assyrians and invading Sea Peoples. Group Three is strong and oftentimes wins the game because the Egyptian player and the Assyrian did not weaken the Hittites enough to cause them to fall in the invading Sea Peoples.

If the Hittites are strong by turn ten, that Group usually wins and Group Four fares poorly.

Group Four is the toughest Group to master in **ANCIENT CONQUEST**, the reason being that the Group is very spread out and includes city states in the Syrian-Palestine area, the Babylonians (often under the Assyrian thumb), and the invading Sea Peoples. The Group Four player must lie in the weeds most of the game and seem to be docile so as not to attract attention, and thus losses. If Player Group One and Two have done a job on the Hittites, the the Player Four Group has a chance. With the Neo-Babylonians (Chaldeans) arriving late in the game, the Group Four player has the dubious honor of carrying off the chosen people from Judah and allying with the Medes from Group One to put away the remaining Assyrians.

If an attack by the Medes weakens both them and the Assyrians enough, the Chaldeans from Group Four can often come in and pick up the spoils.

If the God token option is used this means many points can be gained by carrying off God tokens at the end of the game since the player holding them gets points.

The first time people play **ANCIENT CONQUEST** they usually eliminate a large number of opponent's combat factors, and they lose the game big.

The sophistication of the game can only be truly known if you play all four Groups at least once and get the whole picture of what the game is trying to accomplish.

What **ANCIENT CONQUEST** is doing is simply letting you relive the history of the ancient near east from 1500 B.C. to the fall of Assyrian power in 612 B.C.

If the first time you play the game you think it is easy and ignore your objective chart you will probably get about 15 or 20 points out of the 40 or so possible in your Group.

Like chess if you can think ahead and base your strategic moves on the objective charts (assuming you are competent at rules mechanics) you will do well.

The Assyrian came down like a wolf on the fold, and in **ANCIENT CONQUEST** three of the four players aren't the Assyrians.

Try a four game tournament playing each group once and find out for yourself that a wargame can be "fun" again.



**Sage
Advice**
by
Theronius

The following are corrections for Greyhawk.

HOMUNCULUS: This creature is made and animated only through a special formula involving the talents of both an Alchemist and a Magic-User and is servant and counterpart to the latter. The Alchemist will require no less than 1-4 weeks, 1,000 Gold Pieces expenditure, and a pint of the Magic-User's blood. When the Homunculus is finished it will be man-like in form, about 18" tall, have a greenish, reptilian skin, leathery wings, and a bat-like mouth with teeth passing on a venom which causes sleep unless the party bitten saves vs. magic. Although the Homunculus cannot speak, it knows what the Magic-User knows, and the latter is able to see and hear through the creature's eyes and ears. There is a telepathic link between the Magic-User and his creature, and the Homunculus can be controlled up to 36" away from its master. It will never willingly pass from this maximum range. If the Homunculus is killed the Magic-User immediately suffers 2-20 points of damage.

GOLEMS: Golems are created by ultra-powerful (or ultra-knowledgable) Magic-Users. They are generally slow of movement but super-powerful. There are three basic types of Golems: (See page 40 of **Greyhawk**, second printing — July 1975).

Flesh Golem 40 Hit Points 8" Movement

ROD OF RESURRECTION: A rod which allows its user to resurrect just as if he were a 15th level Patriarch. It is usable but once per day. It contains 20 charges and cannot be recharged.

GEM OF SEEING: This gem allows the user while looking into the gem to see hidden and invisible objects and secret doors within a 20' radius.

GAUNTLETS OF DEXTERITY: When worn these add +2 to the dexterity rating.

Continued from p. 5

and 87th Av., Edmonton, Alta., Canada T6G 2H6. Vol. I, No. 6, had an excellent article on herbs and magic, complete with sketches of each herb. The printing, though, which runs from fair to poor, relegates it to the status of MINOR TRIUMPH.

DANKENDISMAL is a mimeo D & D 'zine from John Morrison, 327 Mayland Av., Moorestown, NJ 08057. It contains some interesting ideas, though it is rather lacking in organization. It is well worth the bargain price of 10¢ plus a SASE, but until we see how it grows, we rate it UNDECIDED.

RYTH CHRONICLE is a narrative of a large joint D & D campaign encompassing some 4 dungeons and DM's. The campaign is over a year old, and the 'zine makes for interesting reading, worth the 30¢ per issue price. It is available from John Van De Graaf, 37343 Glenbrook, Mt. Clemons, MI 48043. The good reproduction helps make it a TRIUMPH.

EVERMIST is a "magazine of fantasy", available from David Warren, POB 27, LaBelle, FL 33935, for \$2.00 for 5 issues. This quarterly contains poetry, some of which is excellent, stories, reviews and letters. The reproduction is fair to good, giving it a MINOR TRIUMPH.

THE SPACE GAMER is the house organ of Metagaming Concepts, containing Sci-Fi, Fantasy, reviews, news, letters, ads, essays, and more, in a very neat and well printed format (4 x 5). If you write to it at POB 5346, Austin TX 78752, and tell them you saw it here, they will send you a free copy (normal rates are \$3 for 6 issues of this quarterly) so you can see for yourself why it rates a TRIUMPH.

ALARUMS & EXCURSIONS is a group project collated and edited by Lee Gold, 2471 Oak St., Santa Monica, CA 90405. The rates vary from issue to issue, so get them from Lee. It consists of contributions from numerous people, and deals solely with D & D. It is an excellent source of ideas, inspirations and fun. It provides a forum for debate and controversy (some of it is to be taken with a grain of salt, as one or two of the debaters are woefully lacking in background on the topics. For some time now it has seen discussions of printing costs from people that are either ignorant concerning the topic, or incredibly naive). Printing in a single issue can range from terrible to very good. For all of its faults, it is far and away the best D & D 'zine, and well worth reading. See for yourself why it rates a MAJOR TRIUMPH.



DIPLOMACY WORLD is a quarterly magazine on Diplomacy (R)*, which is edited by Walter W. Buchanan, R.R. #3, Lebanon, Indiana 46052, telephone (317) 482-2824. It is owned by Games Research, Inc. Its purpose is to present a broad overview of the postal Diplomacy hobby by printing articles on the Diplomacy scene and on good play, carrying the Hoosier Archives Demonstration Game with expert analysis, listing rating systems, publishing letters to the editor, and listing game openings and zine news. In short, anything of a general interest to the Diplomacy community is fair game for DIPLOMACY WORLD.

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